FACULTY OF MUSIC UNIVERSITY OF TORONTO

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

MICHEL TABACHNIK, CONDUCTOR

WITH THE

UNIVERSITY SYMPHONY CHORUS

DOREEN RAO, MUSIC DIRECTOR

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SATURDAY, APRIL 1, 1989

8:00 PM

MacMILLAN THEATRE

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PROGRAM

Quebec May — JEAN COULTHARD (b.1908)

Sandra Churchill, soprano
Maria Antonakos, mezzo-soprano
Mark Huang, tenor
Marcos Pujol, bass

Concerto for Violin and Orchestra — WILLIAM WALTON (1902-1983)

Andante tranquillo
Presto capriccioso
Vivace

Mary Ann Fujino, violin

* * * INTERMISSION * * *

Symphony No. 7 in A Major, Op. 92 — LUDWIG VAN BEETHOVEN (1770-1827)

Poco sostenuto - Vivace
Allegretto
Allegro con brio

Schicksalslied, Op. 54 — JOHANNES BRAHMS (1833-1897)

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This evening's performance is being recorded
by CJRT-FM for future broadcast.

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TRANSLATIONS

Quebec May

JEAN COULTHARD

Now the snow is vanished clean.
Bo'jour, Pierre, ça va?
Skyward point the cedar billows,
Birches pinken, poplars green,
Magenta runs the sumach tine,
Pouring down the hill like wine.
Yellow catkins on the willows,
Yellow calico on the line,
'Allo, Marie, ça va?

Even Telesphore is frisky,
Vieux Telesphore, hola!
Feels the blood in shank and hand,
Sees the creek brim brown as whiskey,
Last old snow-bank dies by stack,
Last sick isle of ice on lac.
Racing on the springing land,
Petite Jeanne in wake of Jacques,
Hi ya, Jeanne!

Schicksalslied

JOHANNES BRAHMS

Song of Destiny

You roam aloft in radiance
with softness underfoot, ye blessed spirits!
Gleaming divine breezes
lightly touch you,
as the fingers of the artist
touch her sacred strings.

Free of Fate, like a sleeping babe,
the celestial beings breathe;
chastely preserved
in modest bud,
their souls
bloom eternally,
and their blissful eyes
gaze in calm
perpetual clarity.

But to us it is given
to find no resting-place;
suffering mankind
dwindles and falls
blindly from one hour
to the next,
hurled like water
from rock to rock,
through the years down into the unknown.

Schicksalslied

Ihr wandelt droben im Licht
Auf weichem Boden, selige Genien!
Glänzende Götterlüfte
Rühren Euch leicht
Wie die Finger der Künstlerin
Heilige Saiten.

Schicksallos, wie der schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt
In bescheidner Knospe
Blühet ewig
Ihnen der Geist,
Und die seligen Augen
Blicken in stiller,
Ewiger Klarheit.

Doch uns ist gegeben
Auf keiner Stätte zu ruhn;
Es schwinden, es fallen
Die leidenden Menschen
Blindlings von einer
Stunde zur andern,
Wie Wasser von Klippe
Zu Klippe geworfen,
Jahrlang ins Ungewisse hinab.

Friedrich Hölderlin
translation by Lionel Salter

TONIGHT'S ARTISTS

One of Europe's most talented conductors, **MICHEL TABACHNIK** concluded his studies in piano, conducting and composition at the Conservatoire in his home town of Geneva, and embarked upon a conducting career which quickly brought notice and invitations from such prominent masters as Igor Markevitch, Pierre Boulez and Herbert von Karajan.

Acclaimed in Toronto for his work with the Canadian Opera Company, Maestro Tabachnik has also conducted productions at the Deutsche Oper, Rome Opera and at festivals in Paris, London, Prague, Athens, Zurich, Marseille and Rome. He has led such distinguished orchestras as the Berlin Philharmonic, Concertgebouw Orchestra of Amsterdam, Los Angeles Philharmonic, Paris National Orchestra, Warsaw Philharmonic and l'Orchestre de la Suisse Romande.

Michel Tabachnik recently conducted l'Orchestre de la Radio-Télévision de Luxembourg and l'Ensemble Orchestral de Paris. He was commissioned by Radio France to compose a work for soloists, choir, comedians and orchestra which is destined for performance as part of the celebrations of the 100th anniversary of the French Revolution. In addition to conducting the University of Toronto Symphony Orchestra, Maestro Tabachnik is Artistic Director of l'Orchestre des Jeunes du Québec.

DOREEN RAO made her conducting debut at London's Royal Festival Hall in 1980 and her New York conducting debut with the American Symphony Orchestra in 1985. She is acclaimed for her work as music director of the Glen Ellyn Children's Chorus in Illinois. As assistant conductor of the Chicago Symphony Chorus under Margaret Hillis and Sir George Solti, she helped prepare recorded performances which won four Grammy Awards and a Grand Prix du Disque. She has worked with the Grant Park (Chicago) Symphony, the Chicago Civic Orchestra, the Evanston (Illinois) Symphony, and the Oregon Bach Festival, and has prepared choral works for Claudio Abbado, Edo de Waart, Istvan Kertez, Jorge Mester, and Helmuth Rilling, among others.

Her extensive work with university and community groups is equally acclaimed. She has conducted numbers of all-state choruses and served as guest conductor and clinician at conferences of the American Choral Directors Association, and the Music Educators National Conference. In addition to appearing throughout the United States and Canada, she has been engaged as clinician and conductor in Europe, Israel and Scandinavia.

Appointed assistant professor of music education at the University of Toronto in July of 1988, Doreen Rao continues to maintain her guest conducting and lecture appearances. In addition, she will direct the two week-long Joy of Learning workshops which are part of the 1989 International Choral Festival in Toronto this June.

MARY ANN FUJINO is in her fourth year of the Bachelor of Music in Performance program, and is a student of Professor Lorand Fenyves. In addition to her studies this season, she is a member of both the Canadian Opera Company and CJRT Orchestras.

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NOTES

Symphony No. 7 in A Major, Op. 92 — **LUDWIG VAN BEETHOVEN**

The Seventh Symphony, composed in 1811-12, is well-known for its rhythmic vitality. Each movement is based on a single rhythmic figure, a feature which troubled many early nineteenth century listeners. Fetis called the outer movements "strange, overwrought, diseased" and the young Weber declared Beethoven ripe for the madhouse. For a long time, the second movement was the most popular one, in part due to its hypnotically persistent rhythmic pattern and in spite of a theme which, given every opportunity, never coalesces into a well-defined melody.

The variety and unpredictability of materials belie the integrity of the symphony. The work is much more than a series or collection of movements. Many surprising irregularities find further development in later movements. Especially notable are the extreme length of the introduction, the high and low pedal points, the melodic and harmonic semitone shifts, the bass groanings and dronings near the ends of the outer movements, and the expanded tonal field in which F and C major have prominent functions within an overall A major framework. We are challenged to listen again and again to try to resolve the apparent disparities and approach an understanding of Beethoven's conception of the whole composition.

Concerto for Violin and Orchestra — **WILLIAM WALTON**

Walton's virtuoso showpiece was commissioned by Jascha Heifetz who first performed it in Cleveland in December, 1939. Composing the work caused Walton considerable difficulty and self-doubt, but Heifetz expressed his delight with the finished version -- for which he edited the solo part -- and the concerto was a success from its premiere.

Walton wrote largely within the expanded major-minor tonality of late romanticism, though twentieth century Russian and French influences are to be found in his works. His dedication to craftsmanship, shared with his friend Hindemith, can be seen in the building of each movement from two or three thematic ideas which are transformed, combined, and made to serve as accompaniment figures. Near the end of the finale, the opening theme returns to be combined with two themes from the final movement. The strong construction and emotional expression of the orchestral music does not detract from the virtuoso soloist, who is given the opportunity (and challenge!) to display both artistry and extraordinary command of violin technique.

Quebec May — **JEAN COULTHARD**

Coulthard is a contemporary composer who has chosen to express her musical ideas in a tonally-based idiom strongly flavoured by the softly dissonant modality of Debussy and Ravel. **Quebec May** was written in 1948 and, according to the composer, was designed for university ensembles. Coulthard carefully controls the ecstatic mood of Birney's poem, finally letting it burst out into joyous song. U of T graduate student **Frederick Schipizky** orchestrated this work with the composer last summer.

Notes by **GEORGE THURGOOD**

Schicksalslied, Op. 54 JOHANNES BRAHMS

For several years Robert Schumann edited a journal called **Neue Zeitschrift fur Musik.** In his last article for the journal, he wrote the following:

> ...Many new and significant talents have arisen;...To me, who followed the progress of these chosen ones with the greatest sympathy, it seemed that under these circumstances there inevitably must appear a musician called to give expression to his times in ideal fashion; a musician that would reveal his mastery not in a gradual evolution, but like Athese would spring fully armed from Zeus's head. And such a one **has** appeared; a young man over whose cradle Graces and Heros have stood watch. His name is **Johannes Brahms,** and he comes from Hamburg, where he has been working in quiet obscurity,...A well-known and honored master recently recommended him to me. Even outwardly he bore the marks proclaiming: 'This is a chosen one.' Sitting at the piano he began to disclose wonderful regions to us. We were drawn into even more enchanting spheres. Besides, he is a player of genius who can make of the piano an orchestra of lamenting and loudly jubilant voices. There were sonatas, veiled symphonies rather; songs the poetry of which would be understood even without words, although a profound vocal melody runs through them all; single piano pieces, some of them turbulent in spirit while graceful in form; again sonatas for violin and piano, string quartets, every work so different from the others that it seemed to stream from its own individual source.....
>
> Should he direct this magic wand where the powers of the masses in chorus and orchestra may lend him their forces, we can look forward to even more wondrous glimpses of the secret world of spirits. May the highest genius strengthen him to this end...

To that end, Brahms gave us not only the **German Requiem** and the **Alto Rhapsody,** but also this marvelous **Song of Destiny.**

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COACHES

Eugene Rittich, Adjunct Professor (woodwinds and brass)
David Zafer, Professor (strings)

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UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Violin I
Van Armenian
John Bailey
Jeremy Bell
Vivian Chon
++ Jared Erhardt
** Sheldon Grabke
Helen Hong
Jackson Huang
Isabelle Lessard
Xiao Liao
Lenore McIntyre
Diane Nam
Peter Soltysiak
Rudolf Sternadel

Violin II
Chris Bancej
Melissa Exmundo
Mariola Frackowiak
Karen Graves
Larysa Kozak
Stevan Pepa
Brian Power
Malou Sobrevinas
Michelle Speller
Claudia Stecker
* Andrea Weber
+ Janetta Wilczewska

Viola
Krista Buckland
Kenji Fuse
+ Kathryn Jensen
Bridget LaMarche
* Donald Lyons
Ananya Menon

Violoncello
Shin Aoyama
Marilyn Dixon
* Irina Grunberg
Greg Hubert
Darach McGee
Mi-Kyong Park
+ Thomas Phillips
Rosemary Thomson
Pippa Williams

Double Bass
Thomas Artiss
Jonathan Chalaturnyk
Rob Clutton
Stephen Haynes
Brian Joyce
Greg Sheldon
Robert Sidorchuk
Stefan Valentyne
Edouard Wingell

Flute
Michael Downie
Elizabeth Fekete
Kevin O'Donnell
Marlene Pires
Troy Whynot

Piccolo
Michael Downie

Oboe
Lawrence Charge
Piotr Twardowski

English Horn
Lawrence Charge

Clarinet
Grzegorz Frackowiak
Mark Jealouse
Sharon Pearson
Katherine Pfeiffer
Peter Stoll
Mark Thompson

Bassoon
Sterling MacNay
Darrell Steele
Catherine MacDonnell

Horn
Elke Eble
Sam King
Louise Little
Susan Mawdsley
Darcy McFadyen
Corinne Millsip
Katherine Robertson
Julia Yang

Trumpet
Norman Engel
Victoria Hall
Michael Moore
Ihor Sywanyk
Margaret Wolf

Trombone
Kevin Hayward
Donald Rayment
Robert Tilley

Percussion
Kathleen Armstrong
John LaPorte
Gabor Taryan
Steven Wassmansdorf

Harp
Agnes Lee

** Concertmaster in Beethoven, Walton
++ Concertmaster in Brahms, Coulthard
* Principal in Beethoven, Walton
+ Principal in Brahms, Coulthard

UNIVERSITY SYMPHONY CHORUS

SOPRANO

Maria Antonakas
Paula Babb
Anastasia Bethanis
Jacqui Bennett
Cassandra Bourne
Sarah Burchmore
Susan Chang
Sylvia Cho
Sandra Churchill
Catherine Dea
Veronika Doma
Lorelei Eccleston
Cordula Ernst
Jennifer Griesbach
Ariel Harwood-Jones
Lydia Jeevanayagam
Angela Jones
Julia Kim
Mary Lou Magic
Marijana Masic
Nadine Matsunaga
Chemayne Micallef
Hope Nightingale
Sorim O
Melanie Paul
Elfreda Pitt
Tatiana Podluska
Joanne Redhead
Susan Robinson
Elizabeth Roschman
Christina Shave
Sharon Stangeby
Andrea Stoneman
Rosemary Thomson
Lucia Vialva
Catherine Waring
Heather White
Valarie Williams
Esther Yoo

ALTO

Rosemary Beattie
Lise Beaupre
Mildred Bennett
Kim Bestvater
Cathy Blewett
Jaehee Choe
Petrusia Chornopyski
Sherri Collins
Cindy Chung
Jennifer Crabtree
Elina Dovenman
Sharon Ferguson
Sandra Gazetos
Judy Ginou
Miki Hayashi
Laura Houghton
Claire Huang
Laura Ippolito
Grace Kim
Anne Kong
Veronika Krausas
Mami Kuroda
Paula Kwiatkowska
Sara Lackie
Joanne Laughton
Dorcas Lee
Mary Legge
Donna Mak
Colleen Miller
Chiara Mondelli
Lynne Muzzerall
Lori-Anne Nelham
Brenda Park
Jacqueline Plaatjes
Michelle Planeta
Sandra Putnik
Elizabeth Radzick
Peggy Sleegers
Nina Spatafora
Jan Szot
Linda Traversy
England Tse
Megan Winsor

TENOR

Kenneth Beattie
Mitch Bondy
John Gladwell
Peter Scoffield
Ron Stringer
Stephen Zurakowsky

BASS

John Alonso
Tim Boyd
Tony Chong
Trevor Dick
Paul Gardzinski
Brian Hill
Neil Johnston
Brian Katz
Thomas Leung
James McGowan
Zivko Neceski
Prakash Nedungadi
Nicholas John
Charles Olivieri-Munroe
W. Raymond
Henry Rose
Keith Scott

UNIVERSITY OF TORONTO CONCERT CHOIR

SOPRANO
Laurie Farrow
Shira Gilbert
Lisa Lindo
Jane Loewen
Trish O'Callaghan
Katerina Papadolias
Glenda Poelstra
Larissa Sepetyk
\+ Susan Shantora (2nd)
Catherine Simpson
Carla Svéd
\+ Jayne Thomson (1st)
Paula Lynn Walker
Vikki Whaley
Nancy Young

ALTO
Patricia Harton-McCord
Adele Kozak
Carol MacFarlane
Alexandra Newland
+/++ Christine Slevan
Patti Vipond
Dianne Wells
Alexa Wing

TENOR
Tom Cashmore
Mark Huang
John McGillis
Ian Riddell
Mark Rutledge

BASS
Mark Anson-Cartright
Wei Chen
Mark Cooper
Menon Dwarka
* Albert Fung
Dean Jobin-Bevans
Janko Kastelic
Richard Manafo
Marcos Pujol
\+ Michael Thomas
Sheldon Wong

++ Manager
* Concert Choir Executive Committee
\+ Section leaders

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1988/89 PRODUCTION STAFF

Carl Morey, Dean
Ronald Chandler, Associate Dean
Marnie Hare, Performance Division
Fred Perruzza, Technical Director, MacMillan Theatre
Joe Lesniak & Scott Thom, Technical and Production Assistants, MacMillan Theatre
Brian Joyce, UTSO Manager
Joanne Harada, Public Relations Officer
Marta Roller, Public Relations Assistant

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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UPCOMING EVENTS

SUNDAY, APRIL 2

WIND SYMPHONY
Melvin Berman, conductor
Original music for winds composed by three of the greatest masters of the 20th century:

Stravinsky	Symphonies of Wind Instruments
Strauss	Sonatine for Winds
Hindemith	Symphony in B flat Major

2 pm MacMillan Theatre $4 G.A.

WEDNESDAY, APRIL 5

HISTORICAL PERFORMANCE ENSEMBLES
Timothy McGee, director
present a program of:
Medieval songs and dances
Songs and madrigals from the Renaissance
Concerted madrigals by Claudio Monteverdi
Cantata 196, Der Herr Denket An Uns, by J.S. Bach
8 pm Walter Hall $4 G.A.

THURSDAY, APRIL 6

THURSDAY NOON SERIES RECITAL
A program featuring performances by student chamber ensembles
12:10 pm Walter Hall Free

SATURDAY, APRIL 8

U OF T JAZZ ENSEMBLE
Enjoy an exciting evening of big band sounds directed by Phil Nimmons
8 pm MacMillan Theatre
$7/$5 students, seniors G.A.